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The UNKNOWABLE TRUTH

Jurors believe
Mariel Grimm
nearly killed
a baby.
How she did it,
no one
could say.



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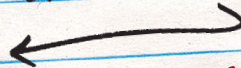
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THE UNKNOWABLE TRUTH

Jurors believe Mariel Grimm nearly killed a baby. How she did it, no one could say.

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MANAGING EDITOR Hannah Sayle
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COPY CHIEF Bridgette Reinsmoen
PROOFREADER Bryan Miller
CLUBS EDITOR Erik Thompson
CONTRIBUTING WRITERS
Jerard Fagerberg, Jay Gabler, Tony
Libera, Michael Madden, Erica Rivera,
Sheila Regan
CONTRIBUTING PHOTOGRAPHERS
Galen Fletcher, Alma Guzman,
Lucy Hawthorne, E. Katie Holm,
Shelly Mosman, Tony Nelson,
Colin Michael Simmons

Art

ART DIRECTOR Emily Utne
LAYOUT EDITOR Holly Hilgenberg

Production

DESIGN MANAGER Dana Holmay
GRAPHIC DESIGNER Jackie Kilmer

Publisher

Mary Erickson

Advertising

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Marketing and Promotions

MARKETING DIRECTOR Holly Hunt
MARKETING COORDINATOR Lacey Richgels

Business and Administration

FINANCE MANAGER Bernadette Botoshe
STAFF ACCOUNTANT Du Nguyen Ho

City Pages

800 1st St. N., Ste. 300, Minneapolis, MN 55401
PHONE 612.375.1015 FAX 612.372.3737
E-MAIL adinfo@citypages.com
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“Can’t our geological features just get along?”

Reader Michael Ulysses responds to “Lake Superior and Mount St. Helens have a Twitter beef, and it is fierce,” at citypages.com.

THE WELFARE MYTH

THE DISBELIEF IN SCIENCE is getting expensive. So discovered West Virginia, the latest state to make welfare contingent upon remaining drug-free.

During the first three months of its new drug-testing program, only four people tested positive—less than 1 percent. West Virginia legislators could have forecast this had they just Googled the stats from other states.

So far, Utah has registered the highest rate, at just over 2 percent. Four states caught no one at all. Compare this to the estimated drug-use rate of the general population—9 percent—and the testing becomes a clear case of blind men throwing good money after bad.

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POVERTY ON THE PRAIRIE

Mankato is Minnesota's poorest city.
The reason might surprise you.

While outstate Minnesota tends to view the Twin Cities as cauldrons of poverty, decay, and untold misery, the stats say otherwise.

Among Minnesota's largest cities, the poorest aren't Minneapolis and St. Paul. They're Mankato and St. Cloud.

According to the U.S. Census Bureau, nearly one of every four Mankato residents lives in poverty. St. Cloud clocks in at a close second, with 23 percent. The Twin Towns finish third and fourth, both home to a little more than one out of every five people living below the poverty line.

But contrary to prevailing wisdom, the culprit for outstate cities' slumping fate isn't the Mexicans or the East Africans,

those go-to villains suitable for blame in any social situation. No, the anchor on the economies of Mankato and St. Cloud is... college kids?

Yes.

Greater Mankato Growth, the city's chamber of commerce, dug a little deeper into the stats. When it yanked students from the calculations, the city's poverty rate declined by half. Which, of course, is good news.

Unlike the generational poor, or people without the skills to measurably rise above their current station, students at least have a fighting chance to better their prospects upon graduation. Poverty for most—hopefully—has a reasonable expectation of passing.



BRIAN PETERSON, STAR TRIBUNE

According to the U.S. Census, one out of every four Mankato residents lives in poverty. But all is not hopeless on our southern prairie.

Which leads us back to the Twin Cities. Once students are removed from the data, St. Paul becomes Minnesota's poorest city at 20 percent, followed by Minneapolis at two points lower.

Still, there's hope buried in these stats as well. Twenty percent of St. Paul

residents are foreign-born, mostly from war-torn or impoverished nations. Or both. And since the stats also say that immigrants' economic status tends to rise with each successive generation, they too shall likely soar. It might just take a little more time. —PETE KOTZ

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A Suburb Quiets Its Critics

Once the shame of the east metro, Maplewood grows up

As she campaigned for mayor of Maplewood in 2013, Nora Slawik encountered a curious reaction from voters. Relief.

"They didn't want it to go back to the way it was," Slawik says.

Her opponent, Diana Longrie, had been mayor from 2006 to 2009. During that time, more than a dozen city employees were fired or quit.

Longrie canned the city manager, replacing him with a man with no government experience—and no work experience of any kind in the previous decade. His qualifications: He was a friend of Longrie's husband, and had been active in the Ross Perot-aligned Reform Party.

A community center, supposedly breaking even, was later found to be running a \$750,000 deficit.

At the time, City Pages suggested Maplewood was the "worst run city in Minnesota," an assessment few residents cared to dispute.

Once out of office, Longrie and a small group of people continued to appear at council meetings to needle officials about taxes, spending, and crime.

After clashing with the group for years, Mayor Will Rossbach decided not to run for re-election. Longrie, meanwhile, sought a sequel to her chaotic term as mayor. Rossbach recruited Slawik, a Democrat who'd won seven elections to the Minnesota House. To the relief of residents, Slawik won with 67 percent of the vote.

She took over a different city than the one she'd moved to two decades before. Maplewood's population had swelled from about 31,000 in 1990 to close to 40,000 in 2010.

A demographic shift also arrived in Maplewood, which lies north and east of St. Paul. About a third of its residents are now non-white, including sizable Somali and Hmong populations.

Tou Xiong's parents spent 15 years in a Thai refugee camp before making it to St. Paul. They saved to buy a home in Maplewood, telling young Tou they wanted him to grow up like the kids in his favorite movie, *The Sandlot*, with a yard of his own, safe public parks, and good schools.

In 2015, Xiong, a graduate of William Mitchell College of Law, ran for one of two at-large City Council seats. Also on the ballot were Bob Cardinal, a former mayor, and Longrie, back for yet another election, this time campaigning to prevent the spillover of "crime & socioeconomic wounds" from St. Paul, with its "changing demographics." The election was close, but Xiong and Bryan Smith, another progressive, prevailed.

Slawik and the new liberal cohort have passed a slate of progressive measures, ordering a study of police use of force, and joining a multi-city racial equity project.

The city's critics are still out there, though they make less noise now. Longrie and others had regularly aired their views on cable-access television shows, cheaply produced affairs that existed principally to warn viewers they'd been forgotten by City Hall.

In a typical moment from 2014, host Bob Zick ran a clip of his own testimony before the City Council about the threat "low-life... sex offenders, criminals, gangs," and other "outcasts from St. Paul" posed to Maplewood. Back in the studio, Zick

then opened the phone lines for viewer comments.

In 2016, Maplewood withdrew from a multi-county cable commission, a move that took those shows off the air, diverting the \$300,000 in annual fees toward government-produced media.

"They are likening it to an in-house [public relations] firm," says Longrie. "They are using that money to craft their message, and only get out their message."

Last year, Maplewood also cut the mic in City Hall, ending public comments at council meetings. A staff review of "visitor presentations" found the same speakers kept getting up, meeting after meeting, to rail against city officials, which Slawik contends was "intimidating" others from speaking up.

Slawik contends officials are readily available by other means. "I put my home number on the [city] website, and I do get calls." She hasn't heard complaints about the end of public comment.

Here's one: "Seniors in the community, they think that is an absolute crime," Longrie says. "It serves to isolate everyone in Maplewood, so they never have any concept what other people are thinking."

That might be about to change. Maplewood has brought in Hamline Law School professor David Schultz, who received a grant to ask citizens what their local governments could do to "enhance governance, representation, accountability." Schultz and his team have conducted efforts in Red Wing, Brooklyn Park, and Willmar.

The ethics expert couldn't help but think back to a dozen years ago, when he'd been hired to consult with Diana Longrie's new



Mike Mullen

administration. Schultz's report said council members were regularly violating open meetings laws, and that the city needed a conflict-of-interest policy.

Perhaps even more important, Schultz wrote, the council demonstrated a lack of "basic civility and maturity." As if to prove his point, the council dismissed Schultz's report out of hand. Maplewood went back to making headlines for the wrong reasons.

If anything, Schultz says, asking what citizens want is even riskier than hiring an expert. "It's easier to kick a consultant around than it is to kick your constituents around. I'm impressed by the fact they're willing to take this kind of risk."

The idea was city manager Melinda Coleman's. Coleman worked for the city from 1995 until 2007, then left over concern for the "stewardship of the city." She returned in 2013 to the shock of some who knew the city only by its old reputation.

"I would go to these meetings, and different county, and local, and state government people would say, 'Why did you come back? Are you crazy?' And I had to tell them, it's different now. It's better." **CM**

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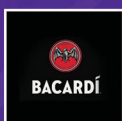


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The UNKNOWABLE TRUTH

Jurors believe Mariel Grimm nearly killed a baby.
How she did it, no one could say.



SHELLY MOSMAN

BY SUSAN DU

The day Mariel Grimm was sentenced for abusing a baby to near death, the Dakota County prosecutor had prepared a biting sermon, demanding this babysitter get nearly five years in prison.

"Mariel Grimm imposed a life sentence on... a baby who cried because he had a soiled diaper," said County Attorney Heather Pipenhagen, a veteran crusader against crimes targeting children.

"Ms. Grimm asks you for mercy. She showed no mercy on September 22 of last year. For that unforgiveable, irreversible act, she deserves the presumptive guideline sentence. "

Each word was a lashing to the 33-year-old Mariel, a diminutive mother of four. As she sat with her hands clenched in her lap, looking like a kicked dog, it seemed she wanted badly to speak up for herself.

The prosecutor evoked a vision of unthinkable brutality. Yet observers in the gallery were left genuinely wondering what Mariel had actually done. Even by this final stage in her trial, the state could not explain how the baby got his injuries.

The nightmare began on the morning of September 22, 2016, when the 13-month-old woke wailing from a nap.

His cries summoned Mariel, his daycare provider since infancy, whose Eagan home was a lively menagerie of child's play. In addition to the boy—whom we'll call Will to protect his privacy—Mariel looked after a church friend's little girl and her own children, whom she homeschooled.

Will loathed dirty diapers. As Mariel changed him into a new one, she says the little boy suddenly went stiff. His head turned robotically to the right. His right arm flew up into the air. He lost consciousness.

Mariel splashed handfuls of cold water on his face. The baby didn't wake.

She called Will's mother, Jessica, in hysterics. Jessica yelled at her to call 911.

On the phone with dispatch, Mariel was barely audible over her mounting panic. She could be heard pleading, "What is happening?" "What should I do?" "Baby, wake up, baby, please."

Paramedics arrived to discover one of Will's eyes dilated, the other pinpointed—a sign of critical pressure building inside his head.

When Jessica appeared, Mariel faded into the background as paramedics began to interrogate the mother, trying to uncover any recent injuries that could explain his condition. Will had fallen at least three times at home the day before, Jessica offered.

He'd tripped once. Then he'd fallen backward on the wooden floor while trying to pull an item from the laundry basket. That morning, prior to being dropped off at the babysitter's house, he'd knocked heads with his father while playing in the pre-dawn darkness of their bed.

Those minor collisions didn't seem enough to explain his condition. In the hospital, Will

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moved straight from the CT scanner to the operating room, where a neurosurgeon removed a portion of his skull to relieve the pressure within. He survived.

A child abuse specialist diagnosed him with abusive head trauma. He believed the abuse must have occurred within an hour of the baby's seizure, leaving just one possible culprit.

Investigators told the parents to cut communication with Mariel. Four months later, she would be charged and eventually convicted.

Yet mysteries remained. The baby had no external injuries, necessary in abuse involving blunt force. He had no broken bones, no fractures old or new, no bruises.

He suffered no injury to his spine or neck, and the entire right side of his brain was more or less spared—virtually impossible in abuse involving shaking. Investigators found no blood, vomit, or DNA indicative of an assault in Mariel's home.

In fact, the babysitter cooperated with police in every way, passing two polygraphs that her attorney Marc Kurzman insisted she take as a condition of representation, and submitting to two psychological exams, which uncovered nothing more than a devout and docile soul. The pre-sentence investigator who evaluated Mariel's likelihood to reoffend gave her the lowest score possible for somebody convicted of causing great bodily harm to a child.

The only motive the prosecutor could offer was an imaginative one, based on the admission that while Mariel may be a good person—perhaps a very good person—it was not impossible for good people to snap under stress and do a singularly terrible thing.

Dakota County Judge David Knutson, in an unforeseen show of mercy, ignored Pipenhagen's very reasonable request for a five-year prison sentence.

He sentenced Mariel to just 90 days in jail. The babysitter and her 100 supporters celebrated with the soft singing of a hymn just beyond the courtroom doors.

FIVE MONTHS IN HELL

At 13 months, Will was a courageous crawler just beginning to walk. He was affectionate, full of babble, eager to absorb all the sights and sounds of the world. He loved Thomas the Tank Engine, swinging in the park, and watching airplanes throttle through the sky.

Will used to wrap his arms around his mother's neck and tumble, laughing, into her lap. Jessica and husband John spent the first year of Will's life stoking the budding intellect behind his eyes, watching with wonder his every summit. He was their firstborn.

But on September 22, 2016, the sudden seizure triggered an intense battle to save Will's life.

Jessica rode in the ambulance to Regions Hospital. John raced to meet them. After surgery, the parents were presented with an unimaginable choice. Their son was comatose. Half of his brain was dying. A second operation could save his life, but there was a chance that if he ever woke up, he would never regain his mental or motor abilities.

They decided to save him.

"It is impossible to convey the tragedy and depth of our devastation and sorrow, as we watched our son fight for his life for days," Jessica would later tell the court. "They thought he was going to die. You don't get that from a bump on the head."

For months the young parents stood vigil at the hospital, wondering if Will would ever breathe, eat, or drink on his own. After he was finally discharged, screaming pain and seizures would return him to the emergency room time and again.

Unable to trust another caretaker, Jessica quit her teaching job to raise the boy, adopting a new life of feeding tubes, medications, gut-wrenching physical therapy, and doctor's visits, hoping that one day he could take just a few steps with a walker.

Neither parent could believe at first that Mariel was capable of harming their son. They asked every doctor who attended Will, seeking second and third opinions, yet no one could give them a different answer.

"We're talking about an injury so extreme that it had the potential to immediately kill," Jessica says. "We're talking about a crumpled car on the side of a freeway. We're talking about falling out of a second-story window head first onto concrete. We're talking about Mariel violently assaulting our helpless baby and leaving him twitching, unconscious, dying."

Will's physicians agreed that, due to the enormous brain swelling and blood in the head, it certainly looked as if he had suffered some kind of trauma.

They consulted Dr. Mark Hudson, a child abuse specialist from the Midwest Children's Resource Center who investigates everything from suspicious bruises to cracked skulls. He formed an opinion before the end of the day.

The baby was delivered to the hospital with bleeding between the brain and its outermost membrane, which is most commonly associated with trauma, Hudson wrote. He also noted the swelling of the left brain was so bad that its contents had begun to shift across the midline, compressing the right brain.

Because the minor traumas the parents described were unlikely to cause an injury so great, and because the babysitter noticed nothing amiss that morning, somebody was likely concealing foul play, Hudson reasoned. What that entailed, he couldn't say.

At first, he believed an injury could have occurred up to eight hours prior to Will's seizure. But he would later narrow that window of suspicion down to one.

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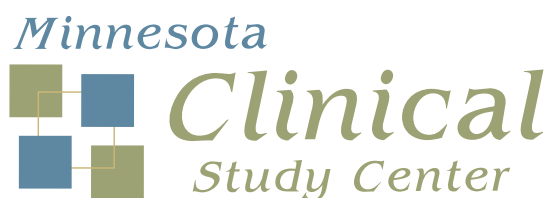
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SHELLY MOSMAN

THE LAST PERSON ON EARTH

Before September 22, 2016, Mariel Grimm was the last person anyone would suspect of hurting a child.

Born in the Dominican Republic, she arrived in America on a scholarship to attend a Catholic high school, where she met her eventual husband, Andy. She devoted her life to the wellbeing of children, first as a preschool teacher at Divinity Lutheran Church, then as a daycare provider. She returned frequently to the DR on missionary trips to see her parents, serve the church they built, and nurse orphaned infants with her own breastmilk.

She'd done the same for Will because his mother returned to work not long after he was born, and everyone knew he hated the bottle.

To Mariel's extensive family of Minnesota in-laws, she was a child whisperer. They recall seismic family gatherings where hordes of children would run amok. They would count on Mariel to be their unfailing buttress of calm.

It was unlike her to ever raise her voice to children in tantrum, says Bethany Grimm, her sister-in-law. Some indescribable quality in Mariel's voice tamed them easily.

The sentencing was a good day for the family. Mariel's supporters included neighbors, church friends, old schoolmates, an alternate juror who could not be convinced of her guilt, and the mothers of other children she once looked after, who pledged they would continue to hire her if the state would allow it. When Judge Knutson departed so far from sentencing guidelines to show mercy, it felt like a miracle.

The next day, reality took hold once more. Will's parents filed a lawsuit. There were also orders from Child Protection: Mariel could not be alone with her own children. Friends and family created a rotating schedule to keep them company while Andy worked.

For the next 60 days, Mariel was locked away in the Ramsey County Workhouse. She'd call crying for her children.

The Grimms never anticipated a jury would find Mariel guilty. After all, the state couldn't settle on a theory of how Mariel had harmed the boy. Was he shaken, beaten, or thrown? Nor could it explain how he suffered any of those possibilities without incurring a single mark.

"To make this conviction stick against Mariel is to take the most innate piece of

“
THE WORST-CASE
SCENARIO IS WHEN
YOU SAY, 'OK, WELL,
IF NO ONE HAS AN
EXPLANATION, I'M
JUST GOING TO
CALL IT ABUSE.'”

who you are as a person and make someone believe the opposite of you,” said Bethany. “That's how unbelievably ridiculous this is.”

BAD TIMING

At the core of the accusations, one element singled Mariel out: the timeline given by the child abuse specialist.

Hudson believed that because Mariel told investigators that the baby seemed normal to her that morning at daycare, that he had crawled and played, the event that caused his brain damage had to have hap-

Mariel Grimm was a stay-at-home mom and homeschool teacher to her four children. During the trial, she was not allowed to have unsupervised contact with them.

pened after he was last known to be well. An injury so severe as to be life-threatening must have occurred immediately before the baby lost consciousness, he reasoned.

An unexpected rebuttal would come from an expert witness hired by the state.

Pediatric neuroradiologist Richard Patterson, whose specialty is held by just a handful of doctors in Minnesota, interpreted the CT scans for the court.

He described with scholastic patience the absence of a skull fracture, as well as the notable lack of scalp swelling. That was significant, he said, because swelling appears instantly and without fail following any sort of impact to the head.

The color of the blood, brighter than the surrounding tissue, was the first sign that something was wrong.

Then there was the swelling, which looked on the CT like a flat gray wash across the left hemisphere of the brain. That pairing of symptoms is an omen of death in two out of three cases where it appears, Patterson said.

The X-rays relinquish another clue: There was a slight variety in the opacity of the blood, which fades from bright white to dark cola over time. It meant that some of the blood could have been from an older bleed, or that new blood had not yet clotted. Patterson could not pinpoint exactly when the cause of the boy's injuries occurred.

He suspected it would have been within “a couple of days of the first CT scan, but I can't be more precise than that.”

Still, he believed the condition looked suspiciously like abuse. The likely cause: shaking.

Shaken Baby Syndrome is based on the theory that if a young child's head is caused to whip violently, the brain will swell and be surrounded by bleeding, which will also appear behind the eyes.

But the thesis has powerful detractors in Minnesota. Dr. John Plunkett, a retired pathologist from Hastings, recalls a time when he subscribed without question to this thesis.

His point of departure came in 2001, when he started to wonder whether low-velocity impacts—short falls—could cause the same constellation of injuries. He studied fatal playground accidents and found that Shaken Baby Syndrome's symptoms were not at all unique.

There were other studies that measured the amount of force that could be produced by shaking, which were mostly undertaken by biomechanical engineers baffled by the logistical workings behind the theory. Researchers attached sensors to infant-sized dummies and rattled them as hard as they could. They conscripted

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football players to do the same.

They found that the strongest of men could not shake an infant with enough force to reach any known injury threshold—not without some additional blunt force such as a fall, even a minor one.

Suddenly, Shaken Baby Syndrome began to slip out of use. By the late 2000s, the terminology became the more noncommittal “abusive head trauma,” a diagnosis without a mechanism.

Over the course of Mariel’s trial, all the state experts, when asked, said it was impossible to determine how much force is required to produce severe brain injury in an infant through shaking alone, since no one could experiment on actual infants.

Plunkett calls it ridiculous that in a world of models and simulations, doctors would claim ignorance of those studies.

Janice Ophoven, a forensic pathologist from Woodbury, blisters at the practice of allowing child-abuse doctors to render opinions about how and when a brain injury occurred, when it isn’t their area of training.

Bleeding between the brain and its membranes is often caused by the most trivial of household falls, she says. The moment a child falls ill isn’t always precisely when the bleeding begins. Days can elapse between a bump on the head and a seizure.

“The worst-case scenario is when you say, ‘OK, well, if no one has an explanation, I’m just going to call it abuse.’ It’s like a default diagnosis, and that’s just wrong.”

But assume for a minute that Shaken Baby Syndrome is biomechanically proven, Ophoven volunteers. The state, in Mariel’s case, should have had to explain how someone grabbed the baby either around the chest or around the arms, shaking him with enough force to cause a devastating brain injury, without leaving a single bruise.

The prosecution should have also had to explain how the babysitter managed to shake just one side of Will’s brain. Or why child-abuse specialist Hudson could not find the bleeding in the back of the eyes, a hallmark of Shaken Baby Syndrome.

Hudson once published a medical journal article stating that this symptom is found in about 80 percent of shaking cases. But during Mariel’s trial, he equivocated, claiming it was more like 40 percent.

“Jurors may not understand science, but they can count,” Plunkett says. “If the prosecution has seven witnesses and the defense has one or two witnesses, you can kiss it goodbye. Almost always. Somebody with money doesn’t get charged in these kinds of cases.”

HOLES IN THE PROSECUTION’S CASE

Of the two expert witnesses the Grimms could afford, one had never testified in a trial involv-

ing abusive head trauma. Minneapolis pediatric neurologist Donald Chadwick said he might have initially suspected abuse as well, but contended the state failed to prove it a medical certainty.

The other was Dr. Aristoteles Pena-Miches, a pediatric neurologist from Louisiana who came to the case in an unconventional way.

Pena-Miches attended medical school in Santo Domingo with Mariel’s father, who begged the neurologist to review Will’s charts. Pena-Miches was hesitant. In his nearly 30 years of testifying in abuse cases, he had never spoken on the side of the accused. Out of courtesy to a friend, he agreed to take a look.

“When I received the records, I couldn’t believe what I was seeing,” Pena-Miches says. “It was a total misrepresentation of the facts.”

The bleeding in Will’s head could have been a sign of traumas great and small, and could have been caused by many things other than abuse. It could be the result of an underlying blood disorder or a metabolic condition. Yet Hudson did not order tests to eliminate those possibilities.

Moreover, the overall volume of blood was small. The real menace was the swelling of the brain, which Hudson could not explain in court. It was unusual, he confessed, that the swelling was almost entirely one-sided.

It all had to do with “trauma and the subsequent effects of trauma,” he surmised. The exact cause and effect he dismissed as unexplored territories of medicine.

Pena-Miches began to search for an explanation, starting with the CT scans.

The first, taken moments before Will entered surgery, showed a brain that had lost all the landmarks of its anatomy. Swelling comes in two forms, vasogenic and cytotoxic, Pena-Miches would later testify. The former was more commonly associated with trauma. The latter is predominant when the brain is deprived of oxygen.

What the CT showed, Pena-Miches believed, was a textbook variety of oxygen loss. He theorized the baby could have had a form of posttraumatic stroke.

The timeline could not be as Hudson presumed, he deduced, because unilateral cytotoxic edema takes time to develop, and does not occur within minutes.

It’s the reason why neurologists caution parents to keep a close eye on babies following head injuries. Unlike older children and adults, they can’t communicate the slow encroachment of headaches, dizziness, amnesia, and lethargy.

Pena-Miches cited notes left by the radiologist who took the original CT scan, which read “ischemic injury”—stroke.

He also pointed to an MRA taken four months later, which showed the baby had a small artery in his head that was arranged differently than it would be in most people.

Pena-Miches proposed this could be a clue that the boy's injuries were vascular in nature. If a blood vessel was blocked, it could deprive the brain of oxygen.

Pena-Miches offered another possibility. Some research shows that the nerves that act as the primary sensors of head trauma, through their stimulation of blood vessels, automatically react to accidental injury in unpredictable ways. As in the science of migraines, they could constrict an artery and deprive the brain of oxygen, then expand that artery and cause too much flow to go to one side of the head, triggering brain swelling.

"We as physicians, we have to be extremely careful not to use the power we have in the eyes of the law to commit what is called medical abuse," Pena-Miches warned. "And medical abuse to me is when a physician does not think twice, analyze carefully the case, take all the possibilities, the pros and the cons, before arriving to a conclusion that may destroy somebody's life."

In her cross-examination, prosecutor Pipenhagen did not ask Pena-Miches a single question about his theories. Instead, she asked him about his friendship with Mariel's family.

Later, when Pena-Miches had returned to Louisiana, Pipenhagen recalled the state's medical experts, who said they weren't particularly impressed with the stroke theory. They disagreed that the difference in Will's artery was enough to cause the death of his left brain. But the nerve theory, they acceded, was solid scholarship.

The radiologist Patterson acknowledged that cases from the sports world gave credence to second-impact syndrome, meaning there is a period following minor head trauma where the brain is at greater risk of serious injury if a second trauma occurs.

"Is it possible that, you know, this was an accident?" he offered. "It is possible, it is possible. I mean, there's lots of things that are possible."

THE FELON ON COPPER LANE

After 60 days in the workhouse, Mariel Grimm is changed.

Before she went away, her world was small, filled with inconsequential hurdles like getting her kombucha in the morning and filling the inflatable pool before the height of summer.

As a felon, she will never teach again. She won't see her grandfather in the Dominican Republic, who recently suffered two strokes, before he dies. She's barred from leaving the country.

Sometimes she mistrusts the politeness of strangers, wondering if they'd treat her with the same kindness if they could see her brand. Ever since a jury condemned her, she fears judgment everywhere she goes.

Mariel wears an electronic monitor on her ankle, which prevents her from going so far as to take out the trash. One day shortly after her release, a neighbor came over with Christmas cookies. Mariel took a big bite before tasting the almond extract. She called her probation officer in panic, begging to take a breathalyzer because she's forbidden to ingest alcohol. He told her to calm down.

The day Will was hospitalized, Mariel texted his mother Jessica for a prognosis. She never got a reply. When the doorbell rang that night, she ran to answer, thinking the parents had returned with news. It turned out to be the Eagan Police, who came with a warrant.

She was dying to call in the following days. Andy and his mother advised patience to avoid troubling the parents further.

Meanwhile, Jessica set up a blog tracking Will's status, which Mariel read with apprehension. Finally, Jessica wrote that they would soon receive visitors. Mariel told a mutual friend that she intended to be the first.

The friend was visibly reluctant, Mariel recalls. He told her it would be better if she just stayed in contact through the blog.

Weeks passed. She read updates about how the parents were going to start bottle feeding, and she'd cry because she knew Will disliked bottles. She'd go running, then sit on the sidewalk and weep, wondering if his parents would let her watch him again.

Mariel called Jessica's pastor. She wanted to go to the hospital, she told him, but wondered if it would add to their stress. Jessica had begun to sprinkle clues through her blog, implying she believed Will had been left in an unsafe situation. The pastor asked her to refrain.

Finally, Jessica wrote that Will had suffered a traumatic brain injury while at daycare, confirming that Mariel was suspected of abuse.

A year later, it's clear that, in some ways, Mariel's anguish will never end. But the Grimms' life has become one of gratitude for every modest mercy.

Their Child Protection case will be over when their youngest turns three in March. Surprise visits have determined their kids are happy and cared for. Neighbors still bring cookies, and her church provides endless opportunity to fulfill her community service.

Mariel still reads Jessica's blog, waiting and praying for Will's gains while the many questions surrounding his injury continue to haunt her.

Various medical experts the Grimms consulted would tell them that unfortunately, sometimes the only sure way to diagnose what really happened is through an autopsy, and if the child lives, the truth may elude them forever.

"If that's the case, we don't want to know for sure," Mariel says. "We'll leave it as is. Whatever happens, it's gonna be OK." 



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Keeping your January dry? After the all-too-real excess of the holidays, perhaps you're opting into Dry January—abstaining from alcohol for the first 31 days of the year. But that doesn't mean you have to stop going out for drinks with friends. Here are some of the spots serving up thoughtfully crafted mocktails, sodas, and other non-alcoholic beverages alongside their boozier offerings.

Bad Weather Brewing Company

The extensive draft list isn't the only thing here that rotates—on each visit, you'll find two different tasty sodas. The Bad Weather folks whip them up in-house, taking cues from the season. Recent flavors include vanilla cream, cranberry-rosemary, and Thai tea. Friends who are still imbibing can enjoy the same sodas in Bad Weather's radlers. 414 W. Seventh St., St. Paul; 651-207-6627

Tattersall Distilling

Tattersall is known for standout cocktails that appeal to a variety of palates, so it's no surprise that non-alcoholic options are similarly diverse. Order a Mexican Coke or kombucha made by Prohibition, or mix it up with one of Tattersall's house-made sodas: rooibos-lime, carrot-ginger-lemon, or the spruce tip tonic. Try the Shirley Temple, too, which is updated with a burst of raspberry. 1620 Central Ave. NE, Ste. 150, Minneapolis; 612-584-4152

Five Watt Coffee

Many of Five Watt's coffee concoctions feature bitters, giving you all the layers of flavor you'd find in a cocktail—plus caffeine! Evoke a gin cocktail with the Gin Basil Smash, which combines cold press with basil simple syrup and gin bitters; go sweeter with the Busy Beaver, a perfect winter drink with blackstrap bitters, maple syrup, and cinnamon leading the charge; or live dangerously with the Pumpkin Spice Lawsuit. You know what's in that one. *Multiple locations, fivewattcoffee.com*

Eastlake Craft Brewery

If you have a hankering for a growler full of kombucha but want the ambience of a bar, get on over to Eastlake in Midtown Global Market. There, you'll find a rotating daily tap of Deane's Kombucha, which on any given day could be cherry basil, ginger cherry, lemon lime, or buckwheat honey. When you're hungry for something to nibble on while sipping that kombucha, you can order from one of the numerous nearby market vendors. 920 E. Lake St., Minneapolis; 612-224-9713

DON'T MOCK THE MOCKTAIL

A guide to staying booze-free in the Twin Cities—without feeling like you're sacrificing anything

BY THERESA J. BECKHUSEN



Cereal malt, Raspberry Rickey, and Orange Dream at Can Can Wonderland

ALMA GUZMAN

Can Can Wonderland

Want a drink to match Can Can's psychedelic interior? Look no further than the old-fashioned sodas. Sip a Raspberry Rickey—an electrifyingly red and bubbly concoction—or slurp an Orange Dream, a refined, Creamsicle-flavored beverage kicked up with a dash of Bittercube's orange bitters. Can Can also offers cereal malts: Choose your favorite sugary breakfast cereal (they have a ton), and they'll malt-ify it. 755 Prior Ave. N., Ste. 004, St. Paul; 651-925-2261

JUN

JUN's lip-smacking Sichuan cuisine begs for an accompanying drink, and while you can order cocktails featuring baijiu, lychee liqueur, and green tea, they also mix up an assortment of mocktails. They're sweeter and more fruit-forward than the cocktails, but what's not to love about pineapple shrub

mixed with coconut milk and orange juice? And at \$5 each, they're also a steal. 730 N. Washington Ave., Minneapolis; 612-208-0706

iPho

You know iPho for, well, its pho, and for banh mi in baguettes with a crispy crust that satisfyingly shatters upon impact with your teeth. It's also where your bubble tea dreams can come true: Pearls and jellies come in a rainbow of flavors, so you can make repeat trips to try all the combinations. If you're not feeling bubbles, try the strawberry limeade or the hot coffee with condensed milk. 704 University Ave. W., St. Paul; 651-225-8751

Cold Front

No booze at this joint, but you and your friends won't miss it when faced with the wide-ranging menu of sodas, shakes, malts,

coffee, and tea. We suggest indulging your sweet tooth and whimsy with the Princess Rainbow Float. With strawberry ice cream, cherry syrup, and rainbow sprinkles, this treat looks ready for a parade. Go a little more minimal with one of Cold Front's house-made sodas in flavors like pomegranate ginger, blood orange and beetroot, or strawberry balsamic. 490 Hamline Ave. S., St. Paul; 651-330-7632

Norseman Distillery

Norseman's cocktails are always on point—they were our 2017 choice for best distillery, after all—and the choices for those abstaining, while limited, provide sippers with a bold variety of flavors. The Bjorn mixes lemon, honey, and assam—perfect for chilly nights. The Sigrid goes light, with juniper, lavender, and seltzer. Non-alcoholic beverages served at Sunday brunch fall into the usual categories of coffee and juices, but all of Norseman's booze-free drinks are \$4 or \$5. Not too shabby! 451 Taft St. NE, Minneapolis; 612-643-1933

Quixotic Coffee

Going dry in January doesn't have to mean foregoing tap drinks. Head to Quixotic and order from one of three on tap: the rotating selection of kombucha from Deane's, Prohibition, and Lake State as well as cold brew and nitro cold brew coffee. That nitro cold brew makes an appearance in three other mixed coffee drinks (but make sure your caffeine tolerance is high). Quixotic also serves tea and smoothies along with wine and beer. It's a great stop before or after a movie at the Highland across the street. 769 Cleveland Ave. S., St. Paul; 651-699-5448

Martina

Argentinian seafood restaurant Martina offers an inventive mocktail list with a wide range of flavors. Try the rich Nectar, featuring almond and vanilla topped off with cream and seltzer. The Sumol, on the other hand, offers up a tarter, citrusy combination of passionfruit and lime. 4312 Upton Ave. S., Minneapolis; 612-922-9913

Gyst Fermentation Bar

You could sip brewed-to-order coffee or hot green tea, but when you're at a bar focused on all things fermented, why not go for the kvass? Traditionally a beverage fermented from rye bread, kvass is available in pear and beet varieties at Gyst. There's also a rotating selection of kombucha, seasonal shrub sodas, Sweet Potato Fly (a fermented soda), and brine shots. Bottoms up! 25 E. 26th St., Minneapolis; 612-758-0113

A LIST

SATURDAY Art Shanties come to Lake Harriet this weekend **P. 22**

TUESDAY *The Wiz* takes the stage at Children's Theatre Company **P. 23**

THURSDAY 1.18

COMEDY

ALI SIDDIQ

RICK BRONSON'S HOUSE OF COMEDY

"I don't think America is the greatest country in the world," says comedian Ali Siddiq, "which is getting me a lot of flak, especially on social media. But that just gives me more material." His contention is tied largely to the fact that we're the only industrialized nation that doesn't offer its citizens universal health care. "Why aren't we in the streets protesting for free health care? And why do people think it's a bad thing to give people free health care?" People often ask Siddiq why he doesn't just move to, say, Canada, and wait in line for medical care and possibly die in the interim? "I've been to Canada," he laughs, "and they all look pretty healthy to me. It's probably because they don't have the stress of worrying about getting sick. That will stress you out." Still the trolls keep hounding him. "One guy on Facebook said, 'Go back to Africa!' That was the best he had. I'm not even from Africa; I'm Haitian. How are you going to make me go back to a place I'm not even from?" 16+. 7:30 p.m. Thursday and Friday; 9:45 p.m. Friday; 7 p.m. Saturday and Sunday; 9:30 p.m. Saturday. \$16-\$48.95. 408 E. Broadway, Mall of America, Bloomington; 952-858-8558. **Through Sunday —P.F. WILSON**

COMEDY

ELIOT CHANG

THE JOKE JOINT COMEDY CLUB

Comedian, actor, and occasional improv performer Eliot Chang is a New York City native who now lives in Los Angeles. Onstage, he talks about personal experiences. "So, one of my friends came out of the closet," he tells an audience. "When he told me, he was really worried about what I'd think. I guess I disappointed him, because I didn't give a shit. I had more important things on my mind. He said, 'Hey man, I'm gay.' I said, 'Hey man, do you have the money you owe me?' Come out but don't leave your money in the closet." His friend asked him if he had any

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questions about his lifestyle. "I said, 'Yeah, when you're out with a guy, are you spending my money?'" 7:30 p.m. Thursday through Saturday; 9:45 p.m. Friday and Saturday. \$14-\$26. 801 Sibley Memorial Hwy., Lilydale; 651-330-9078.

Through Saturday —P.F. WILSON

FRIDAY 1.19

DANCE

MINNESOTA DANCE THEATRE: CARMINA BURANA

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First staged in 1978, *Carmina Burana* has become one of Minnesota Dance Theatre's most enduring and acclaimed works. MDT founder Loyce Houlton crafted this enthralling piece utilizing a cantata by German composer Carl Orff who, in 1936, set 24 poems to music drawn from a medieval manuscript discovered in a Benedictine monastery. The return of the production is always

a cause for celebration, particularly since the group continues to employ the scintillating original choreography. Directed by Lise Houlton, Loyce's daughter, *Carmina Burana* carries on one of the most cherished legacies in Twin Cities dance without any hint of musty obsolescence. The heightened sensuality is maintained by the collaborative efforts of a vital team of inspired designers, versatile musicians, and impassioned vocalists. Above all else, however, it is the deft movements of MDT's dancers that most captivantly convey the essence of yearning and desire. 7:30 p.m. Friday and Saturday; 3 p.m. Sunday. \$26-\$45. 528 Hennepin Ave., Minneapolis; 612-206-3636. **Through Sunday —BRAD RICHASON**

COMEDY

CHRIS MADDOCK

THE HOOK AND LADDER
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A lot has changed since Chris Maddock recorded his last comedy album back in June of 2011. The biggest shift in

Maddock's life is probably the fact that he and his wife now have a six-year-old son, which kind of explains why he's waited so long to record a follow-up. "I never stopped doing comedy, but taking care of my kid without daycare has been the focus," he explains. During that time, Maddock turned his attention to performing and recording sketches with his friends and fellow comedians in the Turkeys, while still helming the infamous Death Comedy Jam open mic at Grumpy's in downtown Minneapolis. This weekend, he'll once again take the stage as a solo act for two shows at the Hook & Ladder Theater to record his sophomore album, *Country Music Legend Chris Maddock*. While he's been actively performing over the past six years, Maddock says he decided to record a new album this past summer. "Once I set a date, the new stuff started coming out," he says. "Then I realized that I'm a funny motherfucker." Now in his 40s, he says that his new material is a reflection of who he has become

as both a comedian and a person. “I’m a totally different guy now,” he says. “I turned into a real comic somewhere along the way.” 21+. 8 and 10 p.m. \$10. 3010 Minnehaha Ave., Minneapolis; 612-345-7166. —PATRICK STRAIT

ART/GALLERY

FROM FRAME TO FILM/ STREAM CAPTURE

MCAD GALLERY

For “Frame to Film,” Tom Schroeder, a media arts professor at MCAD, has curated a lively collection of animated films from international filmmakers that reach far beyond—in approach, aesthetic, and subject matter—what’s celebrated by glossy Hollywood awards shows. Hailing from Slovenia, Australia, Belgium, and Denmark, as well as Canada and the U.S., these innovative films utilize multi-camera techniques, materials like textiles and painted cut-outs, and more traditional methods to investigate diversity and intolerance, reality and absurdity, myth and magic. Also, the same evening, the exhibition “Stream Capture” looks at how our concepts of landscape and nature have been altered by digital technologies. There will be an opening reception for both shows from 6 to 8 p.m. Friday, January 19. Free. 2501 Stevens Ave., Minneapolis; 612-874-3700.

Through March 4 —CAMILLE LEFEVRE

THEATER

CARDBOARD PIANO

PARK SQUARE THEATRE

For a bracing reminder of the awful consequences of ingrained bigotry, Park Square Theatre is presenting playwright Hansol Jung’s stirring *Cardboard Piano*. The Uganda-set drama is structured in two acts, the first of which concerns the love of two

female teens, one a local Ugandan, the other the daughter of American missionaries. Compelled to hide their culturally denounced relationship, the girls hold a secret ceremony to exchange matrimonial vows—only to have their private moment broken by the arrival of a child soldier who serves as a prelude to imminent violence. Leaping ahead 15 years, the second act examines the haunting consequences of that fateful night, drawing a connective line between tragic past deeds and the possibility of forgiveness and redemption. Featuring a quartet of actors (Ansa Akyea, Kiara Jackson, Michael Jemison, and Adelin Phelps) under the direction of Signe V. Harriday, *Cardboard Piano* suggests that, given enough time, even the most appallingly brutal proponents of hate have the potential for change. 7:30 p.m. Thursdays through Saturdays, plus January 23-24; 2 p.m. Sundays, plus February 3 and 17. \$25-\$60. 20 W. Seventh Pl., St. Paul; 651-291-7005.

Through February 18 —BRAD RICHASON

SPORTS

CRASHED ICE

CATHEDRAL OF SAINT PAUL

While gazing on the precariously curved 500-meter ice track—which begins at the Cathedral of Saint Paul before swiftly descending 12 stories to the finish line—it isn’t difficult to appreciate the steely nerves needed to compete in a downhill ice cross skating championship. The annual Crashed Ice competition will return to St. Paul for the seventh consecutive year, marking the inaugural stop in a globe-spanning itinerary that encompasses such cities as Jyväskylä-Laajis (Finland), Marseille (France), and

CONTINUED ON PAGE 22 ►

BARNES & NOBLE Events

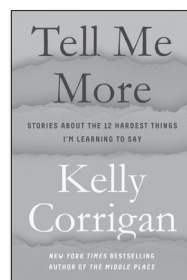


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with **LORNA LANDVIK**

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ART/FESTIVAL

CRAFTBOWL

AMERICAN
SWEDISH INSTITUTE

The American Swedish Institute kicks off its 2018 schedule with a new series of exhibitions under the rubric of the handmade. It begins with “CraftBowl,” in which the works of three Swedish master craftspeople—Jögge Sundqvist (wood), Ingegerd Råman (ceramics and glass), and Bertil Vallien (glass)—have been collected in installations that go far beyond simple object displays. During the opening event, in fact, Sundqvist will do his signature “wood, sweat, and woodchips” performance to rock music. The party also includes music by Chris Koza, along with pop-up demonstrations and activities galore. The reception runs from 7 to 10 p.m. on Friday, January 19. The exhibition is free with admission; the preview party is \$20. 2600 Park Ave. S., Minneapolis; 612-871-4907. Through April 8 —CAMILLE LEFEVRE



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FEATURED SHOWS

FRI & SAT
JAN 19 AND 20
89.3 THE CURRENT PRESENTS
THE CURRENT'S 13TH BIRTHDAY PARTY FT. BULLY, NOW, NOW, THE SOCIAL ANIMALS, deM aTlaS (FRIDAY) JD MCPHERSON, RON GALLO, LADY LARK, REINA DEL CID (SATURDAY)
FIRST AVENUE \$20 / 7PM DOORS / 18+

SUN
JAN 21
STICK FIGURE
ABOVE THE STORM TOUR
WITH TWIDDLE, IYA TERRA
FIRST AVENUE \$20/\$25 / 7PM DOORS / 18+

UP NEXT FIRST AVENUE MAINROOM

JAN 18
PASSION PIT
WITH SLENDERBODIES

89.3 THE CURRENT AND TGNP PRESENT
JAN 26
ANDREW BRODER & PEOPLE
2018 RESIDENCY FOR MUSIC AND ACTION
FT. LOW, FOG, MARIJUANA DEATHSQUADS, IN // VIA, MIDNITE EXPRESS

CITY PAGES PRESENTS
JAN 27
DRIVE-BY TRUCKERS
WITH LILLY HIATT

CITIES 97 PRESENTS
FEB 08
ZZ WARD
WITH BLACK PISTOL FIRE, BILLY RAFFOUL

FOREVER YOUNG PRESENTS
FEB 09
BUMP N GRIND: THROWBACK R&B DANCE PARTY VALENTINE'S EDITION
FT. ANDER OTHER, DJ FLIPSTYLE, AND MORE

RADIO K AND SMITTEN KITTEN PRESENT
FEB 10
DADDY: QUEER VARIETY SHOW
WITH NICK JORDAN, DJ KEEZY, MARCEL MICHELLE MOBAMA, WILL SHERIDAN, AND MORE

FEB 11
BLACK REBEL MOTORCYCLE CLUB
WRONG TOUR 2018
WITH NIGHT BEATS

FEB 13
NECK DEEP
WITH SEAWAY, SPEAK LOW IF YOU SPEAK LOVE, CREEPER

FLIP PHONE PRESENTS
FEB 14
FEELING MYSELF A PARTY FOR SINGLES AND THEIR FRIENDS
FT. KIMORA BLAC (RUPAUL'S DRAG RACE) WITH SUNNY KIRIYAMA AND TYGRA SLARIL. MUSIC BY DJ DIME AND LARRY PEACE (THE WUNDA TWINZ)

FEB 15
TURNPIKE TROUBADOURS

FEB 16
REBELUTION
WITH RAGING FYAH

FEB 17
VALERIE JUNE
WITH BIRDS OF CHICAGO

93X THE PIT PRESENTS
FEB 18
MAC SABBATH AND GALACTIC EMPIRE

89.3 THE CURRENT PRESENTS
FEB 21
POLICA AND STARGAZE
WITH DIVIDE AND DISSOLVE, IN // VIA

93X THE PIT PRESENTS
FEB 22
MACHINE HEAD

THE CEDAR PRESENTS
FEB 23
ANI DIFRANCO

93X THE PIT PRESENTS
FEB 24
ARCHITECTS DOOMSDAY TOUR
WITH STICK TO YOUR GUNS, COUNTERPARTS

MAR 02
TUNE-YARDS
WITH SUDAN ARCHIVES

GO 95.3 PRESENT
MAR 07
TY DOLLA \$IGN
DON'T JUDGE ME TOUR

MAR 15
AN EVENING WITH THEY MIGHT BE GIANTS

MAR 16
PINK TALKING FISH
SPRING TOUR 2018

MAR 17
GODSPEED YOU! BLACK EMPEROR
WITH KGD

MAR 18
OMD
WITH GGOOLDD, DJ JAKE RUDH (TRANSMISSION)

MAR 23
THE BLACK ANGELS
THE BIRDS AND THE BEES TOUR WITH BLACK LIPS

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MAR 24
MANIC FOCUS

MAR 28
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APR 03
PHILLIP PHILLIPS
THE MAGNETIC TOUR
W/ THE BALLROOM THIEVES

APR 07
TY SEGALL

APR 08
BUILT TO SPILL
W/ RITUALS OF MINE

APR 11
THE WOOD BROTHERS
W/ NICKI BLUHM

APR 24
RAINBOW KITTEN SURPRISE
THE FRIEND, LOVE, FREEFALL TOUR

APR 15
CIGARETTES AFTER SEX

APR 16
MATT AND KIM
W/ TOKYO POLICE CLUB

UP NEXT 7TH ST ENTRY

ASHLEY GROVES
ALBUM RELEASE SHOW
W/ MINA MOORE, SEABERG
WEDNESDAY, JANUARY 17

SLØTFACE
W/ AHEM, DENNIS
THURSDAY, JANUARY 18

THE FUNK HUNTERS
W/ MEGAN HAMILTON
SATURDAY, JANUARY 20

NEON DREAMS
W/ SYMONE SMASH IT
SUNDAY, JANUARY 21

TYPHOON
W/ MIMICKING BIRDS, SUNBATHE
WEDNESDAY, JANUARY 17

ANDREW BRODER
2018 RESIDENCY FOR MUSIC & ACTION
W/ ZELL PYRAMID, CONDOMINIUM, MINA MOORE, AND MORE
THURSDAY, JANUARY 18

POKEY LAFARGE
W/ INDIANOLA
FRIDAY, JANUARY 19 & SATURDAY, JANUARY 20

THE CACTUS BLOSSOMS
RESIDENCY
W/ SPECIAL GUESTS
MONDAY, JANUARY 22

CAITLYN SMITH
THURSDAY, JANUARY 25

THE BAD MAN AND GABE BARNETT & THEM ROUNDERS
W/ ALLY MATSON
FRIDAY, JANUARY 26

TY DAVIS
ARTERIES RELEASE SHOW
W/ APLIFED, KID CLEVER, AND MORE
MONDAY, JANUARY 22

BLINDS
SINGLE RELEASE SHOW
W/ NARCO STATES, LAZY SCORSESE
TUESDAY, JANUARY 23

DRIFTWOOD PYRE, SEAFARER, THE CULT OF LIP, BLACK SATORI
WEDNESDAY, JANUARY 24

LAST IMPORT RELEASE SHOW
W/ IF EYE MAY, BUFFALO FUZZ, NIIICE.
THURSDAY, JANUARY 25

SAMANTHA FISH
SATURDAY, JANUARY 27

THE LIL SMOKIES
TUESDAY, JANUARY 30

CROOKE, XIII ARROWS, AND IAN ALEX AND THE DESERTERS
WEDNESDAY, JANUARY 31

MARY LAMBERT
W/ MAL BLUM
TUESDAY, FEBRUARY 6

NATE STANFORTH
REAL MAGIC TOUR
WEDNESDAY, FEBRUARY 7

CASH'D OUT
THURSDAY, FEBRUARY 8

UP NEXT PALACE THEATRE



JAN 20
RED BULL CRASHED ICE AFTERPARTY
W/ PAPER DIAMOND, SHREDDERS, MIKE 2600

FEB 09 + 10
PORTUGAL. THE MAN
W/ TWIN PEAKS

FEB 22
GALACTIC WITH LETTUCE

FEB 23
JUDAH & THE LION
GOING TO MARS TOUR
W/ COLONY HOUSE, TALL HEIGHTS

FEB 24
WALK THE MOON
W/ COMPANY OF THIEVES

MAR 02
MIGUEL
W/ SIR, NONCHALANT SAVANT

MAR 17
AN EVENING WITH GLEN HANSARD

APR 03
DAN AUERBACH AND THE EASY EYE
SOUND REVUE FT. ROBERT FINLEY, SHANNON SHAW
W/ SHANNON AND THE CLAMS

APR 06
THE DECEMBERISTS

UP NEXT OTHER VENUES

TRIBAL SEEDS ROOTS PARTY
W/ THE GREEN, SAMMY J, LEILANI WOLFGAMM
THE CABOOZE
THURSDAY, JANUARY 18

DESTROYER
W/ MEGA BOG
FINE LINE
THURSDAY, JANUARY 18

RORY SCOVEL IN A PROPER GANDER TOUR
W/ ZACH MARTINA
THE CEDAR
WEDNESDAY, JANUARY 24

JOSH RITTER & THE ROYAL CITY BAND
W/ HER CROOKED HEART
FITZGERALD THEATER
WEDNESDAY, JANUARY 31

KIMBRA
THE PRIMAL HEART TOUR
W/ KING, ARC IRIS
THE CEDAR
MONDAY, FEBRUARY 5

BENJAMIN CLEMENTINE
FINE LINE
WEDNESDAY, FEBRUARY 7

POPPY.COMPUTER
TOUR 2018
THE CEDAR
THURSDAY, FEBRUARY 8

ENTER SHIKARI
W/ SINGLE MOTHERS, MILK TEETH
AMSTERDAM BAR & HALL
SATURDAY, FEBRUARY 10

EMANCIPATOR ENSEMBLE 'BARALKU' TOUR
W/ FLAMINGOSIS
FINE LINE
SATURDAY, FEBRUARY 10

LOTUS
W/ MARVEL YEARS
FINE LINE
SUNDAY, FEBRUARY 11

ROSTAM
W/ JOY AGAIN
FINE LINE
WEDNESDAY, FEBRUARY 14

COIN
THE NORTH AMERICAN TOUR 2018
W/ THE ACES
FINE LINE
SUNDAY, FEBRUARY 25

PROPAGANDHI
W/ IRON CHIC, LA ARMADA
FINE LINE
THURSDAY, MARCH 1

WHY?
W/ FLORIST
THE CEDAR
FRIDAY, MARCH 2

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ST. PAUL

A-LIST



Party on the ice
with Art Shanties

JILL EMMER

CONTINUED FROM FRIDAY ►

Edmonton (Canada). Though the corkscrewing course conjures anxiety on its own, athletic aspirations raise the stakes even higher, as the reigning men's champion (and first man to hold the title for two years running), Cameron Naaz, is a Lakeville native aiming for a historic triple victory. Not to be outdone, the women's circuit offers the deft athleticism of Jacqueline Legere, a professional stunt woman who captured the championship in the 2015-16 season. Look for a complete schedule at www.redbullcrashedice.com. 5 to 10 p.m. Friday and Saturday. Free; up-close viewing packages run from \$10 to \$350. 239 Selby Ave., St. Paul.

Through Saturday —BRAD RICHASON

SATURDAY 1.20

FESTIVAL

ART SHANTY PROJECTS

LAKE HARRIET

The Art Shanty Projects are really something special. The colorful structures pop on a lake against the white snow, creating a spectacular view that is an art installation all on its own. It gets even better when you take a peek inside each one. There, you'll discover the wonder, delight, and creativity that go into making these little art houses, as most offer programming led by artists, scientists, and performers. So fill up your thermos with hot cocoa and head on over for some whimsy. Formerly housed on Medicine and White Bear Lakes, the Art Shanties are taking up residence this year in Minneapolis at Lake Harriet. Let's hope the weather cooperates for a month of DIY art, Minnesota-style. For more info, visit www.artshantyprojects.org. 10 a.m. to 4 p.m. Saturdays and Sundays. Free. 4235 W. Lake Harriet Pkwy., Minneapolis; 612-567-6844.

Through February 11 —SHEILA REGAN

ART/GALLERY

PICTURES BY MIKE LYNCH: 1955-2017

GROVELAND GALLERY

Hibbing-born artist Mike Lynch has an uncanny ability to capture quiet Midwestern scenes and infuse them with an aching sense of loneliness and subtle loveliness. Whether he's painting a railyard, a church steeple, or a dive bar, his rural architectural interpretations feel both familiar and timeless. Snow, darkness, and the absence of people are hallmarks of his work, a logical aesthetic given his Iron Range roots and his upbringing by a mine watchman father. This exhibition at the Groveland Gallery, his artistic home since 1979, is a retrospective of his artwork over six decades. Lynch's '60s-era drawings and woodcuts will be shown with his '70s and '80s lithographs, alongside oil paintings, watercolors, and ink drawings that span the entire breadth of his career. There will be an opening reception from 2 to 5 p.m. Saturday, January 20. Free. 25 Groveland Terrace, Minneapolis; 612-377-7800.

Through March 3 —ERICA RIVERA

COMEDY

ADAM GRABOWSKI

SABES JEWISH COMMUNITY CENTER

Comedian Adam Grabowski doesn't just want to make audiences laugh; he wants to raise awareness about mental health. The Chicago native, who studied psychology and sociology in college, suffers from depression. But it wasn't until recently that he began speaking publicly about it. His #sayitanyway campaign encourages open dialogue. He sells bracelets inscribed with that hashtag on the outside, and "you're not alone" on the inside. They're colored gray, because "just like depression and mental illness, they blend in." But the

The cast of
The Wiz
prepare to
travel to Oz.



DAN NORMAN

30-year-old, now based in Los Angeles, doesn't only talk about heavy subjects like depression onstage. He also dabbles in jokes about differences between the sexes while acknowledging that gender is on a spectrum. Grabowski has headlined in 47 states, and has appeared on *America's Got Talent*. This week, he performs as part of the Twin Cities Jewish Humor Festival at Sabes JCC. 16+. 7:30 p.m. \$15/\$18. 4330 Cedar Lake Rd. S., St. Louis Park; 952-381-3400. —ERICA RIVERA

ART/GALLERY

LAND BODY INDUSTRY

KATHERINE E. NASH GALLERY

Despair, hope, and transformation infuse the works in this exhibition. The photos, sculpture, and films collected here document the unification of Germany, the closing of the Domino Sugar Refinery in Brooklyn, the 1851 destruction of the Calaveras Grove of giant sequoias, and an orange grove in Palestine that suffered a similar fate. All of this is presented with an eye toward how colonialism, infrastructure, industry, and consumerism have and continue to render the past into a homogenous future. There will be a public reception Saturday, January 20, from 5 to 9 p.m., and a panel talk Thursday, February 1, at 7 p.m. 405 21st Ave. S., Regis Center for Art, University of Minnesota, Minneapolis; 612-624-7530. **Through February 10 —CAMILLE LEFEVRE**

ART/PARTY

GET LUCKY

SOO VISUAL ARTS CENTER

You thought holiday party season was over, didn't you? Well, there's still one more celebration for you attend, and it's one you won't want to miss. Each year, Soo Visual Arts Center puts together a snazzy gala to help in its fundraising efforts for the year. It's a chance to hobnob with artists and art lovers, taste

delicious snacks from local restaurants and breweries, and bid on artwork from SooVAC's cadre of artists. Check out works by Alyssa Baguss, Andrea Carlson, Amy Rice, Ruthann Godollei, Pay Her, and more. Music will be provided by DJ Mickey Breeze. Also, don't worry about the parking situation if four wheels are your thing: Just like last year, the gallery is offering complimentary valet parking. 7 to 11 p.m. \$50-\$60/\$65 at the door. 2909 Bryant Ave. S., Ste. 101, Minneapolis; 612-871-2263. —SHEILA REGAN

TUESDAY 1.23

THEATER

THE WIZ

CHILDREN'S THEATRE COMPANY

"I'm not usually one for adapting Eurocentric endeavors and putting an African-American spin on them, but this one is different," says Lou Bellamy about *The Wiz*. Its creators, he explains, "came up with something that is uniquely theirs, and ours." Bellamy is directing a new production of the 1974 R&B musical at the Children's Theatre Company in a collaboration with Penumbra Theatre. Most of the acting talent will come from Penumbra's company, with mother-daughter duo Jamecia and Paris Bennett playing Glinda and Dorothy. The show's setting, says Bellamy, will be inspired by the Great Migration. "Dorothy starts out in a black town in Kansas, of which there were many. The tornado drops her in Coney Island, and that's where the Munchkins are. She goes to the zoo, where the lion is. The Emerald City is Harlem." Where does Oz the Great and Powerful hold court? Bellamy doesn't want to spoil the surprise, but here's a hint: For actor T. Mychael Rambo, it's star time. 7 p.m. Thursdays through Fridays; 11 a.m. and 2 p.m. Saturdays; 2 and 5 p.m. Sundays. \$15-\$64. 2400 Third Ave. S., Minneapolis; 612-874-0400. **Through March 18 —JAY GABLER**

CABOOZE

18+ SHOW

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JANUARY 27



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JANUARY 31



15+ SHOW

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FEBRUARY 1



18+ SHOW

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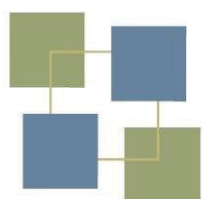
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DEATH IN CALAIS

Happy End is, predictably, not a happy movie



Happy End isn't an enjoyable watch. It isn't intended to be.

COURTESY OF SONY PICTURES CLASSICS

BY TONY LIBERA

If you've ever seen a Michael Haneke movie, then you can probably guess that his latest, *Happy End*, is anything but happy. While the Austrian director doesn't quite plunge us to the hopeless depths reached in his previous work, his look into the life of a wealthy French family and the air of death surrounding them unnerves throughout.

Happy End probably won't be considered a horror movie, but it's not without some disturbing elements. To Haneke, this is realism, and his story is approached with a sense of distant objectivity.

We open on a Snapchat-esque smartphone video, comments by almost-teen Eve Laurent (Fantine Harduin) popping up from the bottom of the screen. They relate a sense of detachment omnipresent in the movie: Eve steals some of her mother's antidepressants and tries them out on her hamster, who we then watch slowly die from the young girl's perspective. There's little to do about what we're witnessing, as Eve expounds on her dis-

like for her mother. Soon it's the mother we see collapsing from Eve's viewpoint.

While her mother tries to recover in the hospital, Eve goes to stay with her father, Thomas (Mathieu Kassovitz), and his side of the family. They all live together in a Calaisian mansion: Thomas' current wife Anaïs (Laura Verlinden) and their newborn son, Eve's grandfather Georges (Jean-Louis Trintignant), aunt Anne (Isabelle Huppert), and Anne's son, Pierre (Franz Rogowski).

At this point we explore life and death via two more storylines. Anne and Pierre, who run the family's construction firm, must deal with an onsite accident and injury to one of their workers; meanwhile Georges, who is fighting a battle with dementia, keeps searching for ways to kill himself.

Such is the cheery backdrop of *Happy End*. Haneke, who has described his films as "an appeal for a cinema of insistent questions," sticks to his word. There's no grand meaning in the end, nothing really even posited. Instead, the three intermingling stories line up next to one another, situational contrast causing us to evaluate

HAPPY END

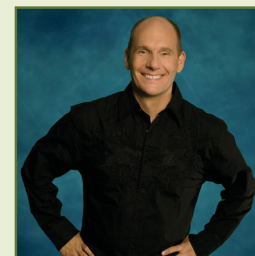
directed by Michael Haneke
now showing, Edina Cinema

the differences inherent in various forms of death, and question—specifically in the case of murder—what is right and wrong.

Haneke's films tend to needle the audience, and *Happy End* is no different. Eve's actions hang over our heads, and we wait for some semblance of justice that likely won't come. Meanwhile we're forced to watch the odyssey of an old man who begs strangers, his hairdresser, anyone who will listen to give him the means to an end. It's a late conversation between Eve and her grandfather that ultimately gives us a final perspective on the film, though we're left with even more questions.

Happy End isn't an enjoyable watch, and it's not supposed to be. Its goal is to make us stop and reflect—on death, human agency, the difference between taking a life out of selfishness versus selflessness. There are no easy answers here, and to that effect, Haneke fulfills his mission. **C**

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FRI, FEB. 2



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**THEATER
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DA**
THEATER MUSICALLY

BY THE BOOK

Ishmael's take on Moby Dick is too literal



DAN NORMAN

BY JAY GABLER

This season, Minneapolis theatergoers have had not one but two opportunities to take to sea with the colorful crew of the Pequod.

Last fall, Theatre Coup d'Etat premiered a boisterous and physical *Moby Dick* that took surprising but welcome liberties with the 1851 novel's characters. Now the Jungle Theater is staging *Ishmael*, a much more traditional and intimate telling that also takes risks—but the wrong kind.

Writer-director Leo Geter has adapted Herman Melville's text into a 90-minute play performed by Jack Weston along with three musicians who also function as extras. Fiddler Nate Sipe and banjo player Kevin Kniebel, who also handles lead vocals on a handful of songs, are members of the Americana band Pert Near Sandstone. They're accompanied by Jim Parker, a multi-instrumentalist whose clogging skills do not go to waste.

The story is framed as the reminisces of a middle-aged Ishmael. As he speaks, we flash back to the days of his seafaring youth.

The transformations of setting are effected with just a few benches, some simple props, and a traveling bag containing a large white sheet that goes on its own epic journey, turning into a bed cover and then a sail before being magically whisked away. Sarah Bahr's understated set is complemented by Sean Healey's detailed and precisely deployed sound design.

The central notes of Geter's telling are nostalgia and sorrow. We linger long over the final days of Captain Ahab, his life behind

ISHMAEL

Jungle Theater
2951 Lyndale Ave. S., Minneapolis
612-822-7063; through February 4

him and his purpose boiled down to the pursuit of a single iconic symbol. The play becomes essentially a dramatic reading, the campfire vibe heightened when lighting designer Bill Healey isolates Weston in a single footlight.

The intimate Jungle is the perfect venue for this kind of show, and there's a reason *Moby Dick* has retained a prominent place in the American imagination. The story is bound to exert a certain spell if told competently—as it is by Weston, although the elegiac mood could use a little more variation.

It's all compromised, though, by Geter's failure to sufficiently reckon with the distinction between a book, which exists as a static artifact of a certain place and time, and a live play. Notably, *Ishmael's* friendship with Queequeg, a central element of the story, is handled with cringe-worthy fidelity to a character awash in “noble savage” stereotypes.

Weston intones Queequeg's broken English in a husky tone recalling generations of problematic portrayals. At one point, *Ishmael* is swabbing the deck and pauses to reflect philosophically, “Who ain't a slave?” This ignorant question may be consistent with what a callow 19th-century white boy would think, but to roll it out at the beginning of a play performed by a grown man in 2018 reflects a narrowness of perspective that harpoons this misjudged production. **C+**

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Written by: Keona Tranby



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STREET *Style*

LUST FOR LIFE Lana Del Rey afterparty at Union Rooftop on January 5. **BY ELLEN LAWSON**



HANNAH DAVIS

23, CUSTOMER SERVICE PROFESSIONAL

What are you wearing?

Michael Kors sweater, Lucky Brand jeans, Michael Kors boots.

Describe your style:

I like being able to wear pieces that easily transition me from work to happy hour.

Favorite stylish musician?

Demi Lovato.

Tips for staying warm when going out on weekends?

Layers!



LYNDORA TURNER

20, PERFORMING ARTIST AND SINGER

What are you wearing?

Tank and puffer jacket from Forever21, Levi's jeans, and Ugg boots.

Describe your style:

Pinterest NY street style, very '90s-inspired. I care way more about patterns and textures than brands and price tags.

Favorite stylish musician:

Rihanna, hands down.

Tips for staying warm when going out on weekends?

Crisp white or brightly patterned socks go great with chunky platform heels.



KEVIN PORTILLO

21, SALES ADVISOR AT H&M

What are you wearing?

H&M long sleeve T-shirt, Levi's sherpa trucker jacket, Levi's jeans, Comme Des Garçons PLAY x Converse Chuck Taylor sneakers.

Describe your style:

Vintage streetwear.

Favorite stylish musician?

Pharrell Williams.

Tips for staying warm when going out on weekends?

Dress in layers.



DANIELLE FISCHBACH

29, HOUSEHOLD MANAGER

What are you wearing?

Dress from Charlotte Russe, bra from Victoria's Secret, earrings by AGACI, heels from Express.

Describe your style:

Chic, sexy, and sophisticated.

Favorite stylish musician?

Beyoncé.

Tips for staying warm when going out on weekends?

Wear high boots, a dress with sleeves, or a long jacket. There's coat check for a reason!

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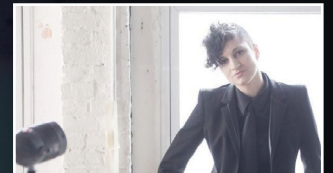
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FEBRUARY 9



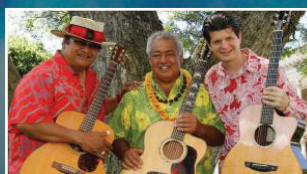
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CURIOUSER AND CURIOUSER

Owl City bassist Rob Morgan has a podcast now



Rob Morgan

NARRATE FILMS

BY ERICA RIVERA

Rob Morgan is going to knock something over. The 6'6" bassist and music director for the Owatonna-birthing pop electronic project Owl City gestures with animated hands as he discusses his new podcast over coffee on an arctic morning in the Nokomis neighborhood. The 32-year-old, dressed in all black (hoodie, skinny jeans, combat boots, and a newsboy cap) emits energy too big for the room, much less his body.

Morgan is pumped. His podcast, *Rob Morgan Is a Curious Person*, is ramping up again after a brief holiday break. The show's parameters are loose; he interviews successful people with fresh perspectives on-location to find out who they are and why they do what they do. His most recent guest was Qiuxia Welch, co-owner of Boom Island Brewing. She represents a shift from his previous 20-plus guests, who were primarily white males working in creative fields.

Morgan has talked to the likes of Alex Potter, a photojournalist based in the Middle East; mortician Jim Albinson; and Steve Goold, a drummer who lost his father suddenly. He prefers to record these conversations in public locations—and even provides a map of where's he's interviewed on his

show's website. "Every great conversation I've had with someone where I've learned something has happened in a loud restaurant, in a coffeeshop, or at a bar over a Guinness," he says. A studio setting with headphones would feel too formal. "There's a comfort to being out, on location, and just having a normal conversation, letting your guard down."

Sometimes Morgan arrives at an interview with an overarching question in mind. Other times, he's unsure what he'll learn but discovers a hot topic halfway through the conversation. His aim is to extract as much from the guest as possible—arguing or playing devil's advocate is off-limits. He keeps his opinions to himself, preferring to nudge listeners toward common ground.

"I am massive on connecting particulars and generals. When someone tells a story, immediately my brain goes to, 'How does this attach to the bigger story that we're all dealing with?'" Morgan says.

As someone who remembers the world pre-internet, Morgan sees conversation as an art lost to the snarky soundbites of social media. "I was kind of getting bummed out with a lot of relationships [in the digital age]," he says. "Conversation is work. You're intentional, you're there, and you're alert. The reason people like listening to interview podcasts, I think, is because you

get all the benefits of conversation, but you give no effort."

The podcast percolated for years in Morgan's brain, but as of 2014, he was too busy touring the U.S. and Asia, opening for acts like the Fray and the Foo Fighters with Owl City. In 2015, Owl City founder and frontman Adam Young attempted to transition from squeaky-clean pop to country-tinged EDM with *Mobile Orchestra*. It didn't go over well. What was expected to be a full tour was only booked for four weeks, leaving Morgan in the professional lurch.

He sought out freelance gigs and started working on the podcast, repurposing skills he'd used in studio sessions as a musician. While he was satisfied with the technical side of the podcast, the first five beta testing sessions revealed verbal tics, and the finished product felt too teachy. He invited his wife, Sarah, to do the intros with him, and her additions lightened the tone. He soon began inviting local noteworthy folks to chat and officially launched *Rob Morgan Is a Curious Person* in May 2017.

"I'm convinced anybody will talk about anything if you ask the question the right way," Morgan says. He believes curiosity, an "annoyingly natural skill" in himself, is the cure to what ails us, personally and globally, and he aspires to incite that in his audience.

"I want to balance information and entertainment, but I also want people to walk away inspired," Morgan says. He has a hotline (612-584-9330) people can call if they have a story about how the podcast has affected them, and some of those anecdotes are incorporated into the show.

For Morgan, the response from listeners has been the most rewarding part of this social experiment. Once a musician emailed him saying he considered himself an artistic failure and was on the brink of giving up music, going so far as to put his drums on Craigslist, and then he listened to Morgan's podcast—it motivated him to give his music career another year. After a politically themed podcast, Morgan heard from many listeners who realized they hadn't been conversing about politics so much as simply trying to claim a side.

"He has a true and sincere passion and is able to follow his nose well," says Jim

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Albinson, who was interviewed on his own patio by Morgan, over tea. “He’s not preaching in his podcast—he’s exploring.”

“You can put something out and it can change the way someone thinks about something,” Morgan says. It’s a new feeling—no one’s ever come up to him and claimed the way he played a bass line would alter the way they move through the world.

Morgan has benefited, too. “I’ve learned more about myself this year than I have in the past 10 years,” he says. “It’s been cool.” Every interview gifts him a new aha moment, and he believes he’s more empathetic because of it.

The podcast is still a work in progress, and Morgan is on an endless quest to stay present and nab conversational gold. Awkward silences are still awkward. The occasional “um” or “like” sneaks in. He aims to improve his “nonverbal affirmations.” He studies interviewing styles and “nerds out” on Larry King to learn how to ask clearer, more concise, and more direct questions.

Moving forward, Morgan will brainstorm how to evolve the format of the podcast and to make it more financially sustainable. He’s toying with the idea of a live podcast featuring variety show elements. On his wish list for future guests? Food celebrity Andrew Zimmern and “bronies,” adult fans of *My Little Pony*.

Here’s hoping Morgan explores more diversity as well. Though he says, “I want to bring more women in [but] I don’t want to interview women just for the sake of interviewing women,” he seems oblivious to the fact that women have experiences unique from men precisely because they are women, ditto for people of color. Perhaps the challenge for Morgan, then, will be stepping outside of his comfort zone—all but two of his interviewees so far were acquaintances or friends pre-podcast. Can he take risks and branch out in the name of better content? That remains to be seen. But given his gregarious nature, boundless enthusiasm, and welcoming smile, it’s hard to imagine someone with whom he couldn’t converse. **CP**

CRITICS’ PICKS

ANTI-FLAG

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This Pittsburgh punk institution has always been fervently political, so there’s no questioning their relevance during these “days that test your heart and soul,” as they put it on their 10th album, 2017’s *American Fall*. While that concise LP invites comparisons to Green Day’s “punk rock opera” *American Idiot*, it’s more of a straight shot, with the band delivering galvanizing pop-punk choruses again and again (plus the hardcore

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Bloody Business

Why was there blood in his condom?



Dan Savage

I'm a professional dominatrix, and I thought I'd seen everything in the last five years. But this situation completely baffled the entire dungeon. This middle-aged guy, seemingly in fine health, booked an appointment with me and my colleague for one hour of some very light play and a golden shower to finish off with. We did no CBT, no cock rings, no trauma to the dick area at all, no ass play, no sounding or catheters, no turbulent masturbation, nothing that could have caused this reaction. We brought him into the bathroom, and he laid down on his back, jerking off with a condom on his penis as my buddy was standing over him and peeing and I was saying all kinds of mean/encouraging sentiments and closely observing his progress. He came and... it was entirely blood. It looked like he shat into his condom, through his penis. He did not seem alarmed or in pain. He took off his condom himself, so he was aware of the situation. He did not remark on it to either of us! He made ZERO effort to prepare either of us, either. And it was not a little blood in his ejaculate—it was entirely blood. He has never returned. Is this person a monster or a vampire? Is he dying? Seriously.

MISTRESS ECHO

P.S. I went back to the bathroom with gloves on and removed the used condom from the trash and took a photo. It's the only way to communicate just how much blood there was.

"You can tell Mistress Echo that her client was not a monster or a vampire, and he is likely not dying anytime soon," said Dr. Stephen H. King, a board-certified urologist. "What she observed is a person with hematospermia, meaning blood in the semen."

While the sight is alarming—I'll never be able to scrape that photo off the back of my eyeballs, thanks—Dr. King assures me that it's nothing to worry about, as hematospermia is almost always benign. And even if you had done ball play or rough CBT (cock and ball torture), or if he engaged in solo CBT prior to the session, it's unlikely that kind of play would result in a condom full of blood.

"The vast majority of the semen actually comes from the prostate and the seminal

vesicles, which are located deep in the pelvis just behind and below the bladder, respectively," said Dr. King. "Very little of the ejaculate fluid actually originates from the testicles," which primarily pump out hormones and sperm cells. "The prostate gland and seminal vesicles (also glands) store up the fluids and can become overdistended with long periods of abstinence and prone toward micro tearing and bleeding in this circumstance."

Blowing regular loads doesn't just lower your risk for prostate cancer, as multiple studies have shown, it also lowers your risk for filling condoms with blood and alarming your friendly neighborhood pro-Dom.

"Also, these glands are lined by smooth muscle that contracts to force out the fluid [during ejaculation]," Dr. King continued. "If the force of contraction is excessive—a fucking great orgasm—this may lead toward rupture of some of the surrounding blood vessels and blood will enter the semen."

Your client's blasé reaction is a good indication that he's experienced this previously, ME, because most guys who see blood in their semen freak the fuck out.

"In my practice, most guys who see blood in their ejaculate the first time are sufficiently freaked out to seek immediate medical attention, and their doctors usually tell them this isn't something to worry about—unless it persists," said Dr. King. "In cases where the hematospermia persists, gets worse, or is associated with other symptoms such as pain, difficulty urinating, or general health decline, medical attention is definitely recommended."

Back to your client, ME: If blood loads have happened to him before (hence the blasé reaction), proper etiquette dictates that he should have said something to you about it afterward ("I'm fine, no biggie"). If it happens to him regularly, he should have warned you in advance—at least that's what it says in my imaginary edition of *Emily Post's Etiquette*.

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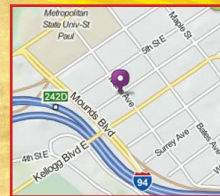


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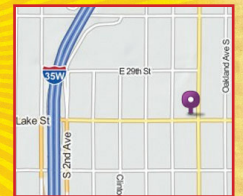
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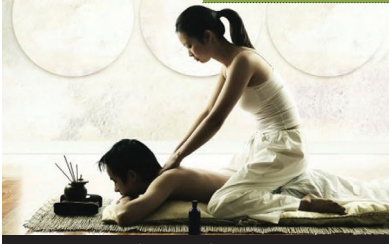
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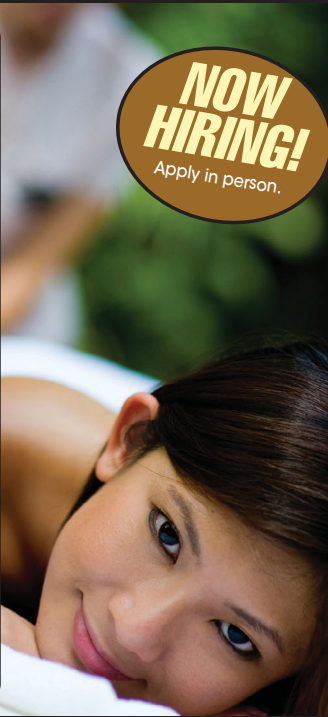
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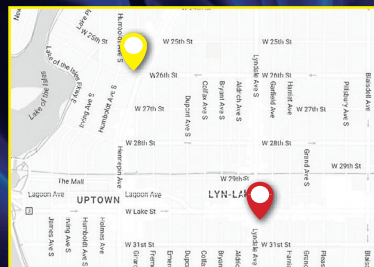
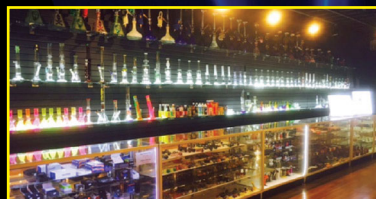
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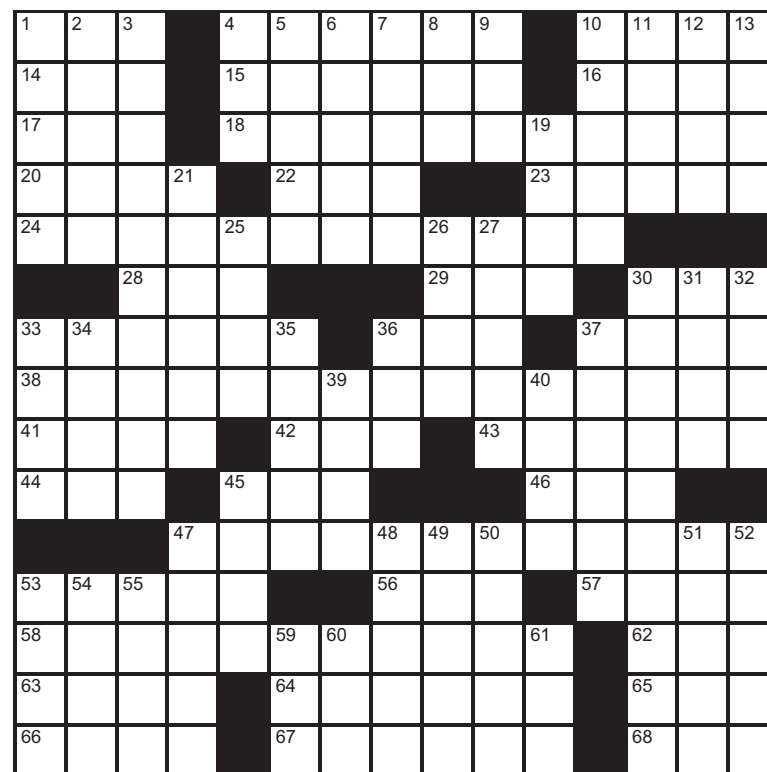
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Across

- 1 Mal de ____
- 4 He was with Hillary
- 10 "That's how it's done, folks"
- 14 Game that nobody wins
- 15 Spain's home
- 16 Chills out
- 17 Tie the knot
- 18 Stable folks?
- 20 Drummer Puente
- 22 Play for the camera
- 23 One with a raygun
- 24 Stable words?
- 28 Thermal opening?
- 29 Game tally: Abbr.
- 30 Third class?: Abbr.
- 33 Painting stands
- 36 Scheduled to arrive
- 37 Hand sanitizer alternative
- 38 Stable breakfast?
- 41 Game for horses
- 42 "Only Connect" channel
- 43 Whined aloud
- 44 It's roughly at 1:00: Abbr.
- 45 "Just like to mention this," initially
- 46 Education basics, briefly
- 47 Stable science?
- 53 Remove from the package
- 56 It's a miner thing
- 57 TV actress ____ Rachel Wood
- 58 Stable smokes?
- 62 The night before
- 63 First subheading
- 64 Undergarment on the torso
- 65 "Automatic For

- The People" band
- 66 Puts down new turf
- 67 Iran-____ Affair
- 68 Subtle

Down

- 1 Weekday letters
- 2 Library singalong refrain
- 3 Event when things are priced to move
- 4 Takeaway game
- 5 First guest on "My Next Guest Needs No Introduction with David Letterman"
- 6 Show you've seen before
- 7 Spurs coach Popovich
- 8 Shoot (for)
- 9 His 11 was retired by the Rockets
- 10 Bibliography entry
- 11 Trendy berry
- 12 Story-changing word
- 13 Focused grp.
- 19 Clothes that need to be replaced
- 21 1976 Greatest Hits album that includes "Evil Woman"
- 25 Sit around
- 26 "Superman" catchphrase starter
- 27 Elite squad
- 30 Comic who said "Roman Polanski, in college, he didn't have a major. He only had minors"
- 31 Alternative to

- a leafblower
- 32 Flew through
- 33 "First Take" channel
- 34 Many, many
- 35 Clairvoyant
- 36 Tom Perez's org.
- 37 Hard to find
- 39 Last story?
- 40 Sushi veggie
- 45 Shrewd
- 47 Drinks at the movies
- 48 Grieve
- 49 Young's partner in consulting
- 50 Hold back
- 51 Omphaloskeptic's concern
- 52 The other side
- 53 Some Harpoon beers
- 54 Spanish boy
- 55 Ran over, as in publishing
- 59 Include in an email secretly
- 60 Bog room
- 61 Boarding place: Abbr.

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